

1. Introduction

What is "Alternative Radio?"

Alternative radio partially involves playing music and providing information that simply is not heard on other stations, but this is a superficial definition. It is largely a matter of the approach to radio that is the essence of its alternative nature: to provide the best radio possible, free of the self-imposed restrictions of the commercial radio stations, and their necessity of appealing to the lowest common denominator by prejudicing their musical and information choices.

As stated above, **CKDU-FM** attempts to go beyond commercial radio's restrictions, and explore a wide variety of music. A majority of our programming is of a general eclectic nature. It could be described as "alternative rock", but this description is insufficient. **CKDU-FM's** regular music programming includes but is not limited to the following genres: rock, punk, hardcore, folk, funk, jazz, blues, reggae, industrial, country, classical and ethnic. In addition, **CKDU-FM** produces a number of specialty music programs (Hot Off the Presses, Backtrax, Profile). The dominant theme in **CKDU-FM's** music programming is diversity and difference. In all instances we attempt to expose our audience to music which receives little or no attention on other local radio stations. It should be stressed, however, that while **CKDU-FM** is required to exhibit "alternative" music in all fields, the music and programming department refrains from dictating to individual programmers specific selections. **CKDU-FM** encourages programmers to develop a unique musical context which allows them to explore their particular interests. Consequently, one occasionally hears

a so-called "commercial" song on a program; this is acceptable, however, if the overall context of the program is alternative. There is and will always be a gray area where in some genres the term "alternative" overlaps with "commercial" - primarily because some artists start off as alternative but become ameliorated into the mass market, and occasionally vice-versa - but in these instances our tendency has been to stay as much as possible on the proverbial "cutting edge". Some genres, of course, receive no attention on commercial radio, but for those that do, we must be careful to explore the areas of that genre that are not mainstream.

There are other factors involved, of course, in **CKDU-FM's** uniqueness, but rather than a discussion of media theory, suffice it to say that the most important aspect for **CKDU-FM** is to continue programming a wide range of interesting, new music. It will always be necessary for us to keep one ear on the commercial stations, but we should at the same time continually try to be receptive to and a conduit for challenging music of all kinds.

We have virtually total freedom in our programming. Our priority, however, is to fill the huge gaps that have been left open in the programming of other stations. It is the responsibility of every **CKDU-FM** volunteer to fill this task to the utmost of their abilities.

We expect that you will work hard and find enjoyment in showing people that an open-minded and truly human species of radio is the only viable option.

This manual will be of great help to you if you take to heart the advice it gives. Do not hesitate to call upon the Program Director or Public Affairs Producers if you desire any further answers or guidance. As well, you must not feel slighted if you receive any unsolicited advice from the Programming

Executive on improving your show. It is their job to make sure that the programming of the station is in accord with the needs of its audience, and it is part of your duty as a volunteer to maintain an expansive attitude toward what you are doing.

2. The Announcer

The announcer at **CKDU-FM** Radio is a unique individual. S/he has the freedom to use his/her knowledge and perceptions of the world to entertain and communicate with his/her listeners. You are an announcer at **CKDU-FM** because you have something special to offer.

Good announcing involves not just a smooth vocal presentation, but the dissemination of information and the communication of ideas in a manner that will be retained by the listener.

Imitation of the stereotyped DJ is not the answer. You must always work on improving your vocal presentation so that it is clear and smooth, but first and foremost **be yourself**. Our listeners expect us to give them an honest and natural brand of radio. They look at **CKDU-FM** announcers as individuals like themselves, not as disembodied voices coming through their radio speakers.

People are welcoming you into their homes. Take full advantage of this invitation and give them something they'll remember, something substantial. To do this, you must be interested in the world around you. Be informed. You cannot inform your audience unless you are well informed yourself. This applies to both music, news and cultural affairs.

3. Canadian Content

The most important C.R.T.C. regulation that affects **CKDU-FM** is the regulation concerning Canadian Content. This is a policy which was adopted in the 1960's to protect the Canadian Music Industry (i.e. by mandating that radio stations must play a certain amount of Canadian materiel, this ensures that Canadian artists will receive airplay and, hence, make a living). For a record to be classified as Canadian Content, two of the following four criteria must be met: the **artist** must be Canadian; the **music** must have been written by a Canadian; the **lyrics** must have been written by a Canadian, or the record must have been **produced** in Canada. Any combination of two of these four qualifications means that the record is "Canadian Content". Many Canadian records will have the "MAPL" logo on the label - but not all. If you are unsure as to whether or not a record is Canadian - feel free to consult the Music Director. **CKDU-FM** keeps our Canadian library in the main studio (as opposed to the main library) for quick and easy access by programmers.

In **CKDU-FM's** case, the majority of our programming is mandated to play 30% Canadian materiel. This applies to all our general music

programming between the hours of 6 a.m. to 12 a.m. For some specialty programs, i.e. jazz, classical, blues, or certain types of foreground programming, and for programming between 12 a.m. and 6 a.m., the Canadian Content requirement is 7%. In some instances, fulfilling your 30% requirement can be problematic, as in the case of funk or rap programs (there just aren't a whole lot of Canadian rap bands). And while you may disagree with the regulation, or question its effectiveness as a means of cultural policy, it's something we have no choice over. The C.R.T.C. takes a very dim view of stations that do not comply with the Canadian Content regulation, and some stations have been suspended as a result.

Also, take responsibility for fulfilling your own Canadian Content requirements. Some programmers have, in the past, taken the attitude that they don't have to fulfill their "Cancon", because someone later in the day will do it. While it is true that the C.R.T.C. examines Canadian Content ratio over a twenty-four hour period, this is an irresponsible attitude to take. If you are having serious problems making your 30% or 7%, talk to the Music Director, who will be glad to assist you in developing Canadian material.

4. Intelligent Radio: Enrichment

Another C.R.T.C. requirement which **CKDU-FM** is obliged to fulfill is "**enrichment**" content in our programming. This requirement is designed to ensure that we maintain our high information standards, and so that we don't lapse into the commercial radio habit of just announcing the time,

weather, and whoever happened to sing the last song. **CKDU-FM**, as a campus-community radio station and as the independent alternative radio voice in Halifax, has an obligation to its listeners to provide more than the just the bare facts. Our audience is knowledgeable and informed, and it's our responsibility to make sure that our programming is both a reflection and an extension of this. The spoken word portion of any program should, therefore "enrich" the program and the audience.

Each general music program and specialty show is responsible for a certain amount of enrichment content. The individual host is therefore responsible for ensuring that enrichment content requirements are met.

Enrichment content takes two forms: that of the **15-minute Theme** or mosaic, and a series of **Information Spots**.

a) The Theme

During the course of each regular program between the hours of 6 a.m. to 12 a.m., each program must carry at least one fifteen-minute theme. A "theme" is a series of musical selections that are linked in some fashion and commented upon. For example, a very common theme for programmers is to select three or four tracks off a new album (which you have auditioned beforehand), and to play those and comment on them. It's important to note that each theme must contain at least two minutes of information. You should frame your theme in such a way that the spoken word portion of your theme complements the musical side. You should give information about the artist, the album, who produced it, etc. But you should also include your personal comments about the record, i.e. is it good or bad, what's interesting about it, is it better or worse than their last album, etc. It's important to be subjective as well as objective. After all, the

audience listening to your show wants to know why you're devoting a portion of your show to this new album.

However, a theme is not limited to simply playing three new cuts off the latest record. Be imaginative with your themes. You could play three or four cuts by an artist over a period of years, and discuss how the music changes or is related, or you could play a couple of cuts from different bands that have the same producer, or were recorded in the same studio, or have the same bass player, or have similar lyrical content, or are variations on a musical style (e.g. New Orleans piano music). The possibilities are quite literally endless, but it is important for you to prepare your theme in advance. Music sheets and magazines are readily available to provide you with information. It's not so important what the connection is between the songs you choose, so long as you can justify it.

b) The Information Spot

In addition to a Theme, each programmer is responsible for at least three **Information Spots** during the course of your program. Information spots are supposed to be at least thirty seconds in length, and are something which should be an integral part of your program. In most cases, a 30 second info spot consists of some information about a piece of music that you just played or are about to play. But it's not limited to merely talking about the music. The following is a condensed explanation of what may be described as spoken word enrichment: "The interpretation, explanation, extrapolation, opinion or commentary on: news of the day, political, socio-political and economic affairs, cultural and scientific issues, arts and literature, music (as an art form, various genres, influences, biographical material), religion, philosophy, culture, land, heritage, history and/or biography, human interest news, information, opinions

about personalities, situations, or beliefs of broad general interest, entertaining and amusing anecdotes, casual opinion, and/or conversation."

It's important for the programmer heading into the studio to do her or his show that they be prepared for their enrichment content. Many people clip stuff out of the newspapers or use a variety of other sources to liven up their show and meet their enrichment content.

It should be pointed out that Community Service Announcements, weather checks, station ID's, and the like do not count as "Information Spots."

Once again, be imaginative and creative. It's important that **CKDU-FM** maintain its reputation as having bright, knowledgeable hosts who can converse with their audience. You will find that producing a well-rounded, informative program is ultimately a lot more satisfying than merely spinning discs.

5. LP's, SC's, PR's, and other Forms

There are a number of acronyms, abbreviations and forms which you will soon become accustomed to at **CKDU-FM**. Here is a checklist of all you need to know:

LP LP's are Live Promos. Live Promos usually announce upcoming events or programs. Programmers will find them listed on the log, and you'll find the LP's in a binder marked "LP" at the back of the Main Studio.

SC SC's are Live Sponsorships. Live Sponsorships are to be read by the programmer on her/his show, and you will find them in a binder marked "SC" at the back of in the Main Studio.

SPC SPC's are Carted Sponsorships. You will find them in the main Cart Rack.

PR PR's are Carted Promos. You will find them in the main Cart Rack.

CA CA's are Community Announcements. Various local organizations and groups send us information about upcoming events, programs, etc. We broadcast this information on a rotational basis. On your log it will say, for example, CA's 7-9. You will find the CA's in a binder marked "CA's" at the back of the Main Studio. Simply flip to the required numbers and read them in order.

Weather Forms Weather Forms are to be found at the back of the Main Studio. Each programmer is expected to call the weather office (the numbers are listed on the form) and write down weather updates.

Technical Fault Report If there appears to be something wrong with any of the equipment, please fill out a technical fault report (which you will find in the Main Studio next to the list of new releases) and leave it on the clipboard outside the Technical Office.

Guest Sign-In Form If you are going to have a guest in the studio, please sign her/him in. You will find the Guest Sign-In Form on a clipboard in the Main Office beside the studio hallway.

Library Sign-In Form When you go into the main library either before your show or in preparation for your show, please sign the Library Sign-In Form. This

gives us an accurate record of who has been in the library. However, you only need to sign it once at any given day.

New Release Sign-Out You may sign new releases out of the Main Studio to audition in the library. You are not permitted to remove new releases (or any other record) from the station. You'll find the form by the New Release list in the Main Studio. Simply write your name, and the numbers of the new releases you plan to listen to. When you return them, just check the list.

6. Logs and PLaylists

CKDU-FM is required by the CRTC to keep playlists and program logs in order to monitor our performance and adherence to various rules and regulations and so on. These also provide a means for self-regulation so that we can tell what's being played and if the correct carts etc. are being used. The following is an outline of what the logs and lists are, and how you should fill them out.

Program Logs- These list the carts and reads that you are supposed to do during your show. There are two columns for times -start and stop, and a space to initial that you have done so. Exact times are not needed as it is difficult to read, write and push buttons all at once. While things should be done in the order that they appear on the sheet, some leeway is granted to regroup, but everything must be done. Remember with SPCs and LPs that people are paying

for these and if they didn't we wouldn't be here much longer! If an item can't be found then write NA in the start column. If you are filling in for someone then write your name underneath theirs.

Playlists- For the playlist you start by putting down your name, the date, and any comments that come to mind - notes to us , great revelations etc.. List the artist and then the song played. If the song is from a compilation or movie soundtrack please put the album name in brackets. Check the New box if it is from our New Release section. The Music Director uses this column to add up plays for the chart. Records that are new to you but not from this section (i.e. records you've bought which we don't have or things that have moved into the main library) are not relevant. Some people do leave notes to draw my attention to things they think we should try to get! Not checking this column when you play a new release will lead to a lower place on the chart for someone you like well enough to play. Next check the Canadian box if it is Canadian. Not checking a Canadian play leads us into believing you are short on your Canadian Content. Some people put numbers in this box to keep track as they go along.

If you've received a request, then by all means mark it in the box provided. Requests are more a matter of individual preference, although you should be conscientious about the materiel you agree to play. Its possible that a listener will request a song that is offensive in some context (i.e. racist, homophobic, obscene). If you are unfamiliar with the song requested, make sure you audition it first. If you're unable to do so, its better not to play the track in question.

Some people also mark the times of cuts beside the artist in order to be ready to press the button for the next track on cue. Due to minor variations in rpms during a record play however, the time on the clock/timer may be several seconds off from the time listed on the label. Some also use ticks or

arrows above artists names so they can remember the tracks they have played in the last set.

Either at the start of your show, or the end, count the New Releases. There is a place on the form to check that you have done so and a space to jot the numbers of any missing New Releases. This is our only way of trying to find out when something has gone astray. You should also check the Library sign out sheet to see if it has been taken to the library for auditioning. Most missing new releases have simply been refilled in the library by mistake. Neglecting to do this may not seem like such a horrible thing to do until suddenly a lot of records disappear and no one knows when, so please take the time (you can do one box at a time during your last three songs). The number of new releases should vary between 160-180.

7. Sponsorships and Promotions

A large part of **CKDU-FM's** revenue comes from **sponsorships**. These are slightly different than "ads" which are heard on commercial radio stations. Instead of "Come on down to Crazy Ray's waterbeds where we have the latest and best in waterbed accessories, etc.", sponsorships usually sound like: "Programming on **CKDU-FM** is being brought to you in part by Crazy Ray's waterbeds, etc." And unlike commercial radio stations, who can carry upwards of fifteen minutes an hour playing ads in some cases, **CKDU-FM**

is limited to a maximum of four minutes an hour of sponsorships. However, almost all of our sponsorships are read live as opposed to pre-taped (you'll find them in the binder marked "SC's" in the main studio). This means that should you find a sponsorship scheduled on your log, you must read it. Several programmers have expressed the notion that the very idea of broadcasting "commercials" on their show is a repugnant idea, and well, we'd probably agree, but on the other hand we have bills to pay and contracts to fulfill. When reading a sponsorship, please don't deviate from the script that you have. The sponsor has paid for that wording, and we owe it to them to deliver. Also, try to remain enthusiastic, or at least neutral. A sarcastic or overly cynical read of a sponsorship is far worse than any negative advertising. If you have a legitimate disagreement with the form or content of a sponsorship, feel free to bring your concerns to the attention of the Program Director.

Once you've read the spot, please mark down in the log when you read it ("in time" and "out" time). Its very important that you do this, because a sponsor may wish to check to see that all their spots were aired. If you haven't marked it down, there's no proof that you read it.

8. Bootlegs

Bootlegs are recordings made without the authorization or consent of the artist and/or their record company. While **CKDU-FM** does not discourage the airing of bootlegs, it must be clear that these recordings not be referred to as "bootlegs", but rather "previously unavailable live (or studio) recordings", or something safely generic like that.

CKDU-FM policy does not permit the airing of CBC copyrighted materiel, without their prior expressed written permission. This specifically relates to specially recorded concerts, live in-studio performances, and interviews. Aside from the very practical reason that the CBC operates in our own backyard, it is illegal to dub materiel from the CBC without their permission. However, you may play recorded materiel dubbed from the CBC or materiel that is widely available elsewhere

Recordings from other non-local sources (i.e. other campus stations, BBC, etc.) may be played in certain circumstances. It is advisable, however, that you refer to them (as before) as "previously unavailable recordings." In all cases, you should use common sense and good judgment. Legally, we get away with a helluva lot, so its a good idea to "play safe."

9. Program Preparation

The easiest way to get a program off to a poor start and the quickest means of losing listeners is to go on the air unprepared. This fault is not peculiar to the beginner; in fact, the newcomer to the studio usually works to produce a better show. Beware of complacency.

Each person should go into the studio with a file of clippings, news items, personal observations, etc. Each announcer going on air should be aware of what is happening in the news and the world of music. S/he should also make him/herself aware of events in the community, special events and broadcasts for the day. Announcers should have a clear idea of what they intend to say. We are, after all, a campus/community radio station, and we should be aware of this at all times.

Music programmers should check the new releases, and preview the new albums with which you are not familiar. Ideally, however, you should be making use of time during the days preceding your show to listen to records and do research for your show.

Go through any trade magazines available at the station. Most of the items will have to be rewritten. Check the album charts and music news. You should also have gone through the daily newspaper and found any items of interest.

Pull your albums from the library, making sure that you have enough Canadian Content to meet our commitment and enough new releases to keep your show current.

One of the most important considerations in choosing your musical selections is to avoid repetition - you should try not to repeat selections from one show to another. Its a good idea to check the playlist of the preceding program.

Public Affairs hosts should read through the mornings papers and note any events that may be relevant to their show.

In the Studio

Once you are on the air, there are a few things you must keep in mind.....

Its a good idea to give regular time checks - say, every 20 to 30 minutes - and weather reports also. This is especially important for morning and late night programming.

Give a station ID every 20 minutes or so, either by cart or voice.

Identify yourself and/or your show occasionally, i.e. once or twice an hour.

Fill in the Program Log as you go, keeping an eye on the clock to make sure that you get in all the promos and sponsorships you have to air without squeezing them all into the last few minutes of the hour.

Fill out your playsheet as you go.

Watch the levels on the V.U. meters to make sure that you are sending out a good signal.

Never use the term "PSA". To a radio listener it is a meaningless term. Call them Community Announcements or Public Service Announcements. Also never use either of the terms "Can Con" or "Canadian Content"...it sounds like we play Canadian against our wills.

Don't get caught in the trap of programming to a small group of people or friends. Never forget that there's a wider audience out there than the few people who phone in or that you know are listening.

Avoid expressing on the air, in what you say, the type of information you present or in the music you play, any prejudice, however subtle,

against social groups to which you don't belong, whether these be groups of men, women, blacks, natives, ethnic minorities, gays or lesbians.

When you are on the air, speak with a relaxed voice; be natural. We aren't looking for people with "golden throats", and neither are our listeners. We are looking for people with something special to offer. This is not to say that your voice is totally unimportant however.

Your TONE of voice is especially important. As part of an "educational" radio station, there could be a natural tendency to sound like you are teaching something or lecturing to your audience when conveying background information in your show, but this is something you must avoid at all costs. Do not assume ignorance on the part of the audience, and think that it is your duty to "enlighten" them, because people will perceive that you are talking down to them and the effect will be one of incredible pretentiousness. This is the last thing that you want. Instead, you should adopt a tone that sounds as if the listeners already know what you are about to say and that you're just refreshing their memory for them. This way you can give people the same information in a manner that comes across as more open and direct, and not as condescending.

If you don't have anything to say, don't say anything. Get off the air when your vocal presentation is over. If you are informed about your music and other items, you should not be at a loss for words but when you have said what you have to say, don't linger. If you sound intelligent and informed, people will keep listening.

We play a lot of diverse music on CKDU. It is up to you as an announcer to be familiar with many different types of music and the different artists within these genres. Specialty shows are, of course, an exception to this.

Try to incorporate some familiar music with the unfamiliar.

People should hear something they recognize from time to time to keep them interested. If you can get them with a piece they know, they'll keep listening to the pieces they don't know. Total familiarity is dull, but total unfamiliarity is confusing. (Note: familiar does not necessarily mean commercial!)

Use the production material to good effect - don't throw in a

cart just to fill space. Make sure there is a reason for it and that it flows with what you are doing. Try also to fit your live promos and Public Service Announcements into the flow of your show. They should not be regarded as interruptions, and if they are properly placed and read with the appropriate enthusiasm, the listeners won't see them as interruptions, but as a part of the show.

Don't apologize for mistakes on air. If you make a mistake,

keep going. Announcing it will only make it stand out that much more. Major things should be announced, however. For example, if you've started the wrong feature and you stop it to start another one, a word of explanation may be in order.

Don't make your vocal presentations too long. Get to the

point of what you want to say. If you have something to say, don't leave out anything of importance, but don't go on rambling about nothing. Say what you have to say and get off the air.

Above all, HAVE FUN! Radio is supposed to be enjoyable,

especially at **CKDU-FM** where you have the freedom that you would never have at other stations. Take advantage of the freedom you have and show some respect for it as well. Treat your listeners as friends and they'll feel like they're a part of your show. This will make it fun for you and the audience as well.

THE POST-MORTEM

When your show is over, there are several things you have to take care of:

- replace all your records carefully and correctly in the library;
- put all of the carts back into their proper places;
- replace all PSA's;
- remove all of the materials you have brought in with you. Tidy up the studio, making sure there are no scraps of paper, etc. left behind;
- make sure that all tapes you have used have been put back;
- check to see that you have filled out the log properly;
- check your playsheet to see that it has been completely filled out.

Now....ask yourself a few questions about your show. Were there any situations for which you were unprepared? Were you able to maintain your energy level throughout the show? What were the weak spots in the show? Did you try any new things that worked/didn't work? Why did/didn't it?

If you are honest with yourself, you will have a good chance of improving your shows. If you are stuck for ideas on how to remedy your problems, ask the Program Director, who is there to give you help in these situations. Don't be afraid to take advantage of the experience available to you.

JOB DESCRIPTIONS

The following are job descriptions associated with volunteer positions at CKDU-FM:

The Music Programmer Shall:

- be responsible to the Program Director for the content of their show;
- be familiar with the functions of the on-air equipment and its basic operation;
- be responsible for the proper handling of all station materials (records, tapes, and printed materials)
- complete the logs for her/his show;
- maintain neat and orderly music playsheets for review by the Program and Music Directors;
- be familiar with all rules and procedures of the station.

The Specialty Show Producer and Public Affairs Foreground Producer Shall:

- be responsible to the Program Director and Current Affairs Directors for the content of their show;
- arrange a time for taping with the Production Director;
- be responsible for finding a host and topic for each edition of the program, and clearing the selection through the Program Director or Current Affairs Directors;
- assist the host in producing a high-quality script;
- work with the recording technician in the pre-taping of the show and the establishment of its format;

- be responsible for ensuring that the show is aired properly by the airing technician;

- be responsible for the production of a promo for each edition of the program;

- read and be familiar with the Production Manual.

The Public Affairs Reporter Shall:

- be responsible to the Current Affairs Directors for the content of their show;

- find subjects for possible interviews and reports and, after checking with the Current Affairs Directors, research these subjects, tape interviews with relevant sources and produce or oversee the production of the final interview or report;

- script introductions and summaries to be read by the public affairs hosts;

- ensure that the introductions, summaries and the taped interview or report are delivered to the relevant Public Affairs Producer;

- ensure the accuracy, fairness and legality of all information contained in his or her reports or interviews;

- be familiar with all rules and procedures of the station.

The Public Affairs Host Shall:

- be responsible to the Current Affairs Directors for the content of their show;

- prepare for the program by familiarizing yourself with all the background information essential for conducting any live interviews that are scheduled for the

show and pre-reading the script, public service announcements and any other material to be read on the air;

- be familiar with all rules and procedures of the station.

The Public Affairs On-Air Controller Shall:

- be responsible to the Current Affairs Directors for the content of their show;

- prepare for the program by pre-reading the script, setting up and testing the studio microphones, testing and adjusting the BBC reception and locating any carts, sponsorship cameos, live promos and public service announcements that are scheduled for the show;

- ensure a smooth flow of guests in and out of the studio;

- be familiar with the functions of the on-air equipment;

- be responsible for the proper handling of all station materials (records, tapes, and printed materials);

- complete the logs for the show;

- ensure that any taped features are returned to the Public Affairs Department complete with scripted introductions and summaries;

- be familiar with all rules and procedures of the station.

PROGRAMMER'S RESPONSIBILITIES

(The following is a summary of programmer responsibilities)

- 1) Refile your records promptly and accurately .
- 2) Count the new releases. Note on your playlist any missing #s . Failure to do so prevents us from finding when a record disappeared.

3) Follow the library sign-in procedure posted on the door of the library and in the control room. Only programmers and other staff are allowed in the library.

Guests are not allowed in.

4) Records may not be borrowed. If you find you have taken home CKDU property

accidentally, please notify us promptly and return it within 24 hours.

5) Smoking, eating, and drinking are not permitted in the control room or adjacent areas.

6) Play your minimum amount of Canadian content. Also, be sure to prepare and perform your enrichment segments. Failure to do so could lose us our license.

7) Fill out, date, and sign etc. your playlist and program logs.

8) You are responsible for the actions of your guests. A maximum of two at a time are permitted. Guests names must be entered on the guest list.

9) Do not let anyone into the building by the side door after hours unless they have a station pass.

10) Records should be treated with respect. Clean them properly, handle only by the edges, and put them back in their liners and sleeves immediately after use. You should not have piles of records outside their jackets. They will scratch and be broken easily this way. There is no need for

any one to ever have more than three records open at a time, two on the turntables and the one you're putting away. Our records are used by a lot of

people. If they're ruined, its for good! Don't let it be your fault!

11) Each programmer must attend monthly programmer's meetings, or make

alternate arrangements with the Program Director.

Violation of the above may result in cancellation of your show.

10.The Law: What Can Be Said On The Air

Despite allusions in the Broadcast Act to freedom of expression over the air, there are laws which restrict certain things from being said over the air. Not only will the person who makes remarks over the air be subject to legal action, but the radio station in most cases will be threatened.

A) Obscenity

CKDU-FM has, in the past, come under investigation by the C.R.T.C. for broadcasting material which is allegedly "obscene" (although the C.R.T.C. usually couches their criticism in phrases like 'we find that your programming in this instance fails to meet the high standards demanded by the Broadcast Act', etc.) Announcers must not use any "obscene, indecent or profane language."

As far as playing music is concerned, although **CKDU-FM** would not encourage anyone to play music which has, quote, "obscene" language - it is important to remember the following: 1) As mentioned, **CKDU-FM** has periodically come under criticism in the past from the C.R.T.C. for playing "offensive" material; it may be a matter of time before we receive more than just warnings from them, i.e. fines, suspensions, etc. 2) Almost every complaint we've ever received has come from drop-in listeners in peak listening times, i.e. audience members who happened to tune into us and caught something out of context. It's important to consider that although you may not think that something you play uses offensive language, bear in mind that your standards may not be those of everyone who may be listening. 3) There's no question that material played later at night or during an all-night show has less chance to offend someone. Keep in mind what time of day it is should you decide to play something which is potentially controversial. 4) Above all, if you're going to play a song which has "obscene" language in it, don't play it for that reason. Some programmers may get a vicarious adolescent thrill out of playing a song because it's got the word "fuck" in it, but really, this is a poor reason to choose a piece of music. Play it because it's a good song, not because you're hoping to offend/titillate your audience. 5) Should you have any questions about whether or not a song can be aired or not, please consult the Program Director or Music Director beforehand.

Finally, it should be pointed out that although **CKDU-FM** has in its past cited various arguments to defend itself for playing a piece of music which is allegedly offensive, such as the "artistic context" argument (i.e. the allegedly offensive word is being used in a non-offensive context), this argument holds little philosophical or legal water. Anything can be defended on the

grounds of "artistic context", and in the final analysis, the legal department of the C.R.T.C. is more concerned with specifics than context.

There still exists a law in the Canada Criminal Code, coincidentally, which provides for a penalty of five years imprisonment for the utterance of a "blasphemous libel" (derogatory remarks made about god). This law excludes any remark made in good faith as an opinion on a religious subject providing it was made in "decent" language.

B. Race, Religion and Sex.

The Broadcast Regulations prohibit "abusive" comments about races or religions. **CKDU-FM** also maintains a strong commitment to multicultural programming. In addition, both the C.R.T.C. and **CKDU-FM** feel very strongly that programming should not condone or promote sexism or homophobia.

C. Politics

The Broadcast Act makes certain guarantees to ensure candidates for public office can get access to airwaves. However, there are restrictions! Commentary or analysis concerning a referendum or election (municipal, provincial or federal) can not be broadcast either on the day of the election or on the day immediately preceding the election. Fines for violation are exceedingly stiff.

For any political broadcast, the sponsor of the broadcast, and the political party or individual on whose behalf the programme is being broadcast must be announced both before and after the broadcast. (If the

programme is under two minutes long, the word "both" in the preceding sentence can be replaced with "either").

D. Soliciting Money over the Air

Under the terms of the Canadian Radio-Television and Telecommunications Commission's Regulations, it is not permissible to ask for money over the air in any form unless the organization which is soliciting the money fits into one of the following categories:

1. Churches or religious bodies - Note: the organization generally must be a formally-established church (permanently established in Canada AND serving the area covered by the station).

2. A recognized charity - Recognized charities are issued an income tax number by the Department of National Revenue.

3. A university.

4. Certain other non-profit organizations, which must either be musical or artistic organizations.

In exceptional cases, the CRTC might be willing to give written permission for other organizations, but even if it is acceptable to the Commission, this process would take a number of weeks

On-air lotteries and contests in which money from listeners is asked for is prohibited.

E. Medicines, Drugs, Cures for Diseases

The Broadcast Regulations put a few handcuffs on remarks about cures for diseases. It is not possible for even a doctor to go over the air and recommend a solution to any medical problem. Before any

recommendation for any cure whatsoever can be made over the air, the contents must be approved by both the CRTC and the Department of National Health and Welfare. This can be done either by sending in a manuscript of exactly what will be said, or by prerecording it and sending in copy listing everything said. This copy must be submitted (in triplicate, alas!) at least two weeks before intended use.

This includes medicines, drugs, special foods, and so on; indicating that a food is good for one is acceptable, but permission must be obtained if one wishes to say that food "X" will help cure an ailment or disease. Generally, information concerning the availability of medical services (clinics, or other services) do not count in this as long as specific cures are not mentioned for specific diseases.

F. Abortion, V.D., Birth Control

The Broadcast regulations prevent the airing of any programme on the subject of birth control or venereal diseases, but at the same time make the following exception "unless the programme is presented in a manner appropriate to the medium of broadcasting." The implication? Probably no specifics about "how to" on the air, but announcements concerning clinics and services offered, as well as opinions about laws or moral attitudes seem to be all right.

Section 159 of the Canada Criminal Code also restricts counselling over the air to encourage people to get abortions.

G. Recreating Past Events

If an event which has occurred in the past is being "recreated" (simulated) it is necessary to identify the programme as a recreation

every 15 minutes. Also, there are many restrictions if the event is still in progress, making it generally not a good idea to recreate, say, a hockey game, until the game has been completed.

H. Defamation (Libel and Slander)

Defamation of character is covered both by provincial statutes and the Criminal Code of Canada. Not only is the person who makes a "defamatory remark" liable to be sued for damages, the person who quotes or replays the remark and the station which broadcasts it can also be named in the legal suit. If the libel was particularly malicious, criminal charges, with penalties of up to five years' imprisonment, can be laid.

1) Libel as defined in the Canada Criminal Code

The Criminal Code (section 261) defines libel as an attempt to injure the reputation of an individual by exposure to contempt, hatred or ridicule, or comments designed to insult. Notice that to a certain degree, it must be proven that this was done intentionally to injure a reputation. However, insinuations are just as deadly as allegations made directly (section 262-2) meaning certain parodies or satires which point directly to one person may be libelous. The presentation of false information in any case will always make things worse. If the plaintiff (person complaining that he has been libelled) can prove that it was known that the remark was false, then a five year jail sentence is possible, whereas regular "defamatory remarks" are good for a two-year sentence.

As harsh as these laws may sound, there are many escape clauses, or "exceptions to the rule" which permit certain things to be said. A "fair report" of the proceedings of Parliament or public meeting (even if libelous

comments made at the meeting are reported) are generally exempt (if done in "good faith"). Likewise, proof that the libelous remark can be factually verified, or that the person who made or broadcast the remark did so in good faith that it could be factually verified, generally negates any libel charge. You can make a "fair comment" on the public conduct of an individual, or any literary (artistic) production that that person has made, provided that this commentary does not extend to criticism of the character or ability of that person.

2) Provincial Statutes

The provincial libel and slander laws are those which are more likely to be used if anyone wishes to initiate action. In this case action is "civil action", meaning the individuals will try to seek payment for damages from both the individual and the broadcast outlet. Any defamatory word constitutes "libel". A person may sue for damages, but the onus is on him/her to prove actual physical damage to himself or property if the following are true

i) a retraction is broadcast within three days of the time in which the complaint is made (at least five days before an election in the case of political elections)

ii) no criminal charges (Canada Criminal Code) have been involved.

iii) the statement was broadcast in "good faith" meaning, without malice, harmful intent or gross negligence.

However, there are exceptions to the above ("slander"), in which the plaintiff does not have to prove special damages were caused. They are (1) comments about "chastity" or "adultery" of an individual and (2) words which affect a person's position in a profession, business or other office (and

these words are calculated to do so). Usually, the use of a written apology can be made to "mitigate" damages (reduce the amount of money which would be awarded if a slander suit is followed through).

In any case where you're not sure of where you stand with the law, check with the Program Director or Current Affairs Directors.

I. Anti-Government Remarks

It is not legal to broadcast any remark which advocates or teaches the use of force to change the government of Canada (Criminal Code, section 60-4). This "seditious libel" law has been rarely used in recent history with the notable exception of 1970 in Quebec, and does not apply for any sort of criticism whatsoever of the existing system of law, courts, constitution or whatever as long as violent ("without lawful authority") overthrow is not mentioned.

11. Guests and Library Use

Programmers are allowed to have guests in the studio with them. However, you must sign in your guest on the clipboard heading into the studio hallway. Programmers are permitted a maximum of two guests at any one time. Guests should be made to feel welcome, and by all means give them a tour of the station. However, remember that you are responsible for your guests. Guests are not permitted in the main library (we have enough of a problem with stolen records without allowing non-station staff in the library).

Programmers are encouraged to use our library whenever they wish. The listening station is there for you to audition new records (you may do so by signing them out of the main studio), and to prepare materiel for

your program. Its preferable, of course, that you do this during regular business hours, but this isn't possible for everyone. Each programmer is allowed access to the station on a twenty-four hour basis. However, to gain admittance to the Student Union Building and **CKDU-FM** after hours, you must have a **CKDU-FM** Station I.D. card. For details on how to obtain one of these cards, see the Station Manager.

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12. Record Handling

Our records are a valuable resource and need to be treated with care if they are to last. The following are minimum precautions that will maximize the life of our music!

- 1) Most records have both a jacket and an inner sleeve. Be sure to put the record BACK IN BOTH when you are through. The inner sleeve should be put open end up inside the jacket in order to prevent the record from rolling out.
- 2) Handle records by the edges only, fingerprints eat away at the plastic. It is permissible to use the paper centers to aid in holding.
- 3) Put the jacket and sleeve for the record currently on the turntables in the boxes behind the turntable. This will leave them instantly findable after playing.
- 4) Put the record you are taking off the turntable back in its sleeve and jacket before you take the next record out. There is no need to have more than the two records on the turntables outside their covers. Piles of records can be knocked over and albums outside their jackets are easy prey for the slings and arrows of outrageous fortune.
- 5) Unfortunately, we cannot afford to make record cleaning fluid available as it disappears too quickly. Please do not use anything other than an approved brush to dust off the records.
- 6) Report any damaged or skipping records to the music director, as well as any jackets that are in need of repair.